

RELICS OF THE MISSION OF SAN
FERNANDO.

BY COL. BLOVE.

pronouncing the benediction which the hooded priest, vested as a Carthusian monk, interposed between the bride and the wedded pair. It was the

that mind. When extreme old age
upon us, and gray hairs are around
the heart as upon the brow, oblivion
of the present, the soul disports

tions, to the abnegation of all personal liberty and to ceaseless and zealous care for souls, but would not such strait and fulfilled duty afford oppor-

them and such relatives and dependents as they might designate to the new home, and had even conferred upon them a territorial grant of land.

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ART HISTORY.

JAPANESE ART—ITS ORIGIN AND PROGRESS.

Some Exquisite Works of Japanese Art—A New Style of Landscape Painting—Some Foreign Innovations—Native Skill—A Change Foreshadowed.

III.

Japanese art is exhaustive in its extent and variety and the more it is studied in connection with the habits and the civilization of the Empire the more enigmatical does it become.

The pictorial art of Japan has its defects. It also has its peculiar strength and native force of expression. Corean and Chinese art are the base upon which it was primitively founded, but the native genius and the deftness of touch peculiar to the Japanese enabled them while naturalizing this art to stamp it with an unmistakable originality.

But the pictorial art of Japan, just as the world is beginning to appreciate it and to utilize it is undergoing a change. The proud isolation of the Empire is ended. Its doors have been thrown open to the western nations. Swift and radical changes are taking place among the people with the influx of the new life which comes with the era of foreign travel and foreign treaties. The early styles of painting, which ignored perspective, anatomy and chiaroscuro, will soon give place to a new school, with which the science of European art may become incorporated.

But the beauty and strength of native skill will not be lost, although some what may be detracted from the romance of Japanese pictorial painting as it now exists.

I was studying a short time since some landscapes by different Japanese artists. One was from a picture by Renzan Gankoku, belonging to the Ganku school, 1850. It was a dim and misty scene, with a misty background in its faint lights, but it was conventional in treatment and deficient in variety of detail. The river flowed dully, and the heavens were almost a blank, save for the faint outline of a lofty mountain peak, whose summit was shrouded in mist, and whose base was lost in the misty background.

But there are many pictures by Hokusai and his pupils, as well as other native artists, which offer wonderful suggestions, particularly in their effects. I saw, not long since, a "Rain Scene" from a painting by Rikio of the Shijo school, 1840. I never looked upon a picture truer to Nature than this. There was a forest-clad hill, down which the heavy mists were sweeping, the advance bar of the storm. Upon the darkened heights it was easy to fancy that the heavy drops were falling. Dim and shadowy, like ghosts, looked the trees through their watery veil. Only the far, faint tops showed above the misty sea. There was a power in the expression of the ensemble which seemed to impart to it the onward sweep of the tempest. You could almost hear the rush of the storm and the wild sweep of the rain into the valley. Above was the tempest; below the calm valley the hush which precedes the outbreak of Nature's wrath.

The Japanese artist is unsurpassed in his power of expressing the thin, intangible veil of mists which hover above the plain, when the sunset is darkening and the twilight falls, veiling all things in a film of beauty.

In painting a winter landscape the Japanese artist often succeeds in producing the most perfect effects with a trifling amount of manual effort. The white surface of his paper or silk, and leaves to represent the snow which covers mountains and valleys, and he places a few skillful sweeps here and there of dilute ink, and lo! the marvel of the landscape appears, with the sky and the earth shrouded in the gray and gloomy atmosphere of a clouded winter day. I have seen pictures strong in effect, which were produced by a few dozen strokes of the painter's brush, and which would have made no more effective had a thousand touches of the brush been added to detail and finish.

Says the author of "Pictorial Arts in Japan": "The more naturalistic artists of the last 100 years have done much toward the creation of a new style in landscape painting. They are still influenced by some extent by the charming bits of Japanese art of the very earliest period, produced, through the kindness of Mr. Sloane, of Sloane & Mudge, I had an opportunity of studying this afternoon. They belong to a lady of this city, presented to her by a friend in Japan, a connoisseur in Japanese art. Had you peeped into my room you would have seen spread out upon my writing desk an exquisitely beautiful Japanese teaset, of the most delicate chinaware, which was decorated with fishes and tortoises. The technique and perfection of finish and coloring are indescribable. It is the living animal that is depicted, wanting only breath and motion—and even these, if it were possible to paint them, would be there. You would think the tortoise-shell, by the process, could be lifted from the body of the animal, and the scales upon the fish, so minute yet so distinctly outlined, so perfect in coloring, could be detected by the touch of your finger. The colors used are most harmoniously blended. In color the water approaches the palest blue of a fresh-water lake. It reminded me also of the waters of the Bering Sea, as I have observed them in certain lights, when perhaps there were white clouds above dropping the faintest shade upon the waters, modifying the strength of the sunlight.

Then there are pale yellow sands where the tortoises lay, or over which they are traversing. Did Nature paint them, or the deft hand of some wonderful artist? Could any hand not trained by highest culture produce such effects? Could any eye not large visioned perceive such minute delicacy of shade and color? Where is the sun hiding that we do not see his face

when we see the glint of his beams upon the tortoise shells? What has hidden the water, that his murmur is not heard? What keeps the silence of that lake in whose waters glide those perfect fish? O, wondrous art of Japan, from whence its inspiration? Whence the soul which inspires the native artist and imparts the skill to produce these effects? Let us know more of these wonderful people and the civilization of which their art is the evangel. E. A. OTIS.

Atlantic Travel.

W. E. Mason, Co., 16 South Main street, general ocean steamship agents. Tickets issued to and from all points in England, Ireland, Scotland and the continent of Europe. This firm, having crossed the Atlantic many times, are prepared to give better information as to routes and general expenses and accommodations than any other agents upon the Pacific Coast. This is a very essential point, especially to those sending for their friends, by calling on Mr. Mason, they can ascertain the exact cost of such trips.

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Go to the American Bakery, corner of First and Main streets, for the best bread, cream cakes, pies, etc.

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All who have tried Spence's new bill of fare and will order a trial, solicited at 49 South Spring street.

DIED. MITCHELL—Dr. George H. Mitchell, aged 52 years, at the Montrose.

Notice of funeral hereafter. The numerous friends of George H. Mitchell, M.D., will be shocked at the news of his sudden death, which occurred at 9 a.m., at the Montrose, on Sunday morning, June 17, 1888. He had been suffering for nearly three months with muscular rheumatism, but his death was hastened by a severe attack of pneumonia, which he contracted while working in the city.

Funeral services will be held at the residence of Dr. Mitchell, 120 West First street, on Monday, June 19, at 10 a.m. Friends are respectfully invited to attend.

VIRIE—At Santa Monica, Cal., June 16th, 1888, Mrs. Virie, wife of John Virie, died at her residence, 120 West First street, at the age of 72 years.

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